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## Joshing the Janitor

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BOSTON

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Lost—A Chaperon	6	9	2 "	25c	"
The Loving Cup	4	9	½ "	25c	\$5.00
The Man Who Went	7	3	2½ "	25c	Special
Mrs. Briggs of the Poultry Yard	4	7	2 "	25c	Free
Much Ado About Betty	10	12	2 "	25c	"
No Trespassing	6	5	2 "	25c	"
Our Wives	7	4	2 "	25c	"
Pa's New Housekeeper	3	2	¾ "	15c	"
Professor Pepp	8	8	2½ "	25c	"
The Rebellion of Mrs. Barclay	3	6	1¾ "	25c	"
A Regiment of Two	6	4	2½ "	25c	"
Sally Lunn	3	4	1½ "	25c	"
The Slacker	2	7	¾ "	25c	"
Step Lively	4	10	2 "	25c	"
The Submarine Shell	7	4	2 "	25c	Special
Teddy, or The Runaways	4	4	2¼ "	25c	Free
The Time of His Life	6	3	2½ "	25c	"
The Troubling of Bethesda Pool	2	12	¾ "	25c	"
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For "special" royalties, see catalogue descriptions for detailed information.

**BAKER, 5 Hamilton Place, Boston, Mass.**

# Joshing the Janitor

A Humorous Sketch in One Act

For 'Two Male Characters

By

CHESTER A. GRIFFIN

## NOTICE

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BOSTON

WALTER H. BAKER & CO.

1919

# Joshing the Janitor

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## CHARACTERS

SAM, *a colored janitor.*

JONES, *a business man.*

## COSTUMES

SAM. Modern overalls and colored shirt.

JONES. An ordinary business suit.

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# Joshing the Janitor

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SCENE.—JONES' office. *A simple business office setting, with table or desk, chairs, etc., is suggested. Use local names wherever possible. There are many opportunities.*

(SAM is discovered sweeping; JONES enters.)

JONES. Hello, Sam! Haven't seen you lately. Where've you been for a week back?

SAM. Weak back! Ah ain' had no weak back, sah. Ah's bin sick abaid.

JONES. Sick abed! Come, come, Sam, that won't wash! Unless I'm greatly mistaken, I saw you two or three days ago running past the block like a house afire.

SAM. Yes, sah. Ah reckon dat mus' 'a' bin when Ah was runnin' fo' de doctah, sah.

JONES. Well, Sam, what was the trouble with you?

SAM. It war rheumatiz, sah.

JONES. Rheumatism, eh? That's bad. Ever have it before?

SAM. No, sah. An' Ah didn't hab it befo' dis time. (*Rubbing his thighs.*) Ah had it behin'.

JONES. I see. Something in the nature of sciatica or lumbago, eh?

SAM. No, sah. 'Twarn't sky attic an' it warn't plum-bago. It war exclamatory rheumatiz, sah!

JONES. Exclamatory! You mean inflammatory, don't you, Sam?

SAM. No, sah, Ah means exclamatory.

JONES. But look here, Sam. The word "exclama-

tory " has nothing whatever to do with rheumatism. It means "crying out."

SAM. Well, dat's what Ah was doin' all de time Ah had it.

JONES. Did you do anything for it, Sam?

SAM. Yes, sah. Ah rubbed on some of dis yere good-natured alcohol, an' den de doctah gimme some powder for medicine an' says to take as much as Ah could get on a dime.

JONES. Well, I suppose you followed the doctor's instructions to the letter, didn't you?

SAM. He didn't write no letter, sah. He ——

JONES. Well, well, you did just as he said, didn't you—took as much as you could get on a ten-cent piece, I suppose?

SAM. Yes, sah. Only Ah didn't hab no dime, so Ah used as much as Ah could get on a couple ob nickels. Pow'ful hard on a feller, though, habbin' to jump 'roun' so much when he has de rheumatiz.

JONES. Jump around! What do you mean by that?

SAM. Why, de Doc says to take de medicine two nights runnin' an' skip de third night. Ah did it, but it nearly killed me.

JONES. Well, Sam, the next time you have rheumatism, don't you bother with any doctors. Just come to me and I'll give you something for it.

SAM. Look here, boss, de nex' time Ah has rheumatiz, you can hab it fer nuffin'.

JONES. But joking aside, Sam, you can't afford to run to the doctor for every little thing. Why, I swallowed a penny once, but I didn't worry or bother with a doctor. I coughed it up and came out all right.

SAM. Dat's nuffin'. I swallered a nickel once, went to Doc Squills an' he made me cough up two dollars.

JONES. You think considerable of Dr. Squills, don't you, Sam?

SAM. Laws, yes! Why shouldn't Ah? We had him when mah mudder-'n-law died.

JONES. Yes?

SAM. Yes, sah. Minute she was taken sick, Ah sent



a telegram: "Deah Doctah: Mah wife's mudder's lyin' at death's door. Please come an' see if you can pull her through."

JONES. Speaking of your wife's mother, Sam, reminds me that I heard your wife's brother was in the hospital.

SAM. Yes, sah. He's got a broken arm, a sprained ankle, a wrenched hip, an' a bad case of housemaid's knee.

JONES. Goodness gracious! How did he get that way?

SAM. Well, you see, his wife's been all de time a-naggin' him, an' he done say a number ob times he gwine to beat her up fo' it.

JONES. Yes, yes, go on!

SAM. Well, de odder day she done heah him, dat's all.

JONES. Well, Sam, I'm glad you're not married to that sort of a woman.

SAM. No, sah. Mah wife's awful onreasonable, though.

JONES. Unreasonable, Sam? How's that?

SAM. Well, day befo' yest'day she ask me fo' five dollar. An' yest'day she ask me fo' five dollar mo'. An' dis mohnin' she ask me fo' five dollar mo'.

JONES. Why, what on earth could she want with all that money?

SAM. Ah dunno. Darn her, Ah didn't gib her none. An' say! She sho' got me into trouble de odder day. She went to work an' lef' de do' to de hen-house wide open.

JONES. Why, that ought not to have done any harm. The hens would have come home all right.

SAM. Dat's jus' de trouble. Dem hens all *went* home. An' de feller what owned 'em finds whar dey been an' has me pinched.

JONES. I believe I did hear something about that. You came up before Judge Cheatem, didn't you?

SAM. Yes, sah. Jedge ask me did Ah want a lawyer, an' Ah says, No, Ah didn't need one, Ah was goin' to tell de troof dis time. An' say!

JONES. Well?

SAM. Mah brudder works up to Vermont to Sears Roebuck's monument factory, an' dey got out a grabe-stone 'speshully fo' lawyers.

JONES. Especially for lawyers?

SAM. Yes, sah. An' it's got an awful pretty verse on it. It says, "Here lies a lawyer for de las' time."

JONES. Well, you mustn't be too hard on our lawyers, Sam. You must remember that we get most of our public speakers from the legal profession.

SAM. Not all ob 'em, you don't. Not bohn o'atahs like Art Hawkins.

JONES. Born orators! What do you mean by "born orators," Sam?

SAM. Well, you see, it's jus' like dis: A common man says, "Las' night it stopped rainin' about six, an' den de win' came up." But if a bohn o'atah like Art wants to say a thing like dat, he sticks one han' in his ves', t'rows back his haid, an' says, "As de las' rays ob de dyin' orb ob day faintly elucidates de western horizum, de gentle showers cease to seek de boozum ob ol' earth, an' out ob de eas', sighin' like a troubled soul, comes de gentle zephyr ob de night." Yes, sah, Art, he's shuah some o'atah.

JONES. Well, Sam, even Art will have to hand it to the ladies when it comes to talking.

SAM. Yes, sah. Dose wimmen am shuah dere when it come to de chin music. Say, did you see about dat race ob wimmen dey descobbered in Afriky?

JONES. Why, no, Sam. To what race of women do you refer?

SAM. Why, dey wuz a race ob mad women, an' dey didn't hab no tongues.

JONES. No tongues! Why, how in the world could they talk?

SAM. Dey couldn't. Dat's what made 'em mad. Say! Did you know dat Ah didn't speak to mah wife fo' six months arter we got married?

JONES. What, a quarrel so soon as that after you were married?

SAM. No, sah, nuffin' like dat. Ah jus' didn't like to



interrupt her, dat's all. (*Pause.*) Yes, sah, mah wife's some talker. De odder night Ah was a little late gettin' home, an' soon's as Ah got inter de house, she started a-jawin' me.

JONES. You and she had a few words, eh?

SAM. No, sah. She had 'em all. Ah had a few, but Ah didn't get no chance to use 'em.

JONES. Well, what *did* you do?

SAM. Why, jus' tumbled inter bed an' went ter sleep.

JONES. And that was the end of it?

SAM. Not much it warn't. 'Long 'bout two 'clock Ah woke up an' she was still a-hummin'.

JONES. And you went right back to sleep, I suppose.

SAM. No, sah. Ah says, "What, Hannah, again or yet?"

JONES. Sam, if my wife had treated me like that, I should have enlisted.

SAM. You would, eh?

JONES. I surely would! Why didn't *you* join the army, Sam?

SAM. What, with all dat fightin' goin' on? You must think Ah was crazy.

JONES. Nonsense, Sam. There isn't so much danger in the army as you think. Take the aviation service, for instance. There's a branch where a fellow is practically certain to rise.

SAM. Uh-huh! I doan' t'ink! An' when you gits five or six miles in de air an' de ingine stops, dey'll say, "Hey, nigger, git out dar an' crank dat ar flivver!"

JONES. Well, Sam, I'm glad to see you wearing a Liberty Loan button, even if you didn't see your way clear to enlist.

SAM. Yes, sah. Mah brudder Steve been payin' fo' Liberty Bonds de las' five year.

JONES. Five years! You mean five months, don't you?

SAM. No, sah, five years! On'y he calls it "payin' alimony," 'stead of Liberty Bonds.

JONES. Oh, I see; Steve and Cindy separated, did they? I suppose Steve has to pay his alimony pretty regularly?

SAM. Yes, sah. Steve, he skipped payin' twice, but Cindy, she threatened to come back to him if he didn't pay right on de nail. See mah odder badge, sah? Dat's mah Carnegie hero medal.

JONES. Carnegie hero medal, Sam? Why, those are awarded for some notable act of bravery, aren't they?

SAM. Well, dat's how Ah got mine. Ah took it away from a feller bigger'n mahse'f. Say!

JONES. Well?

SAM. Well, Ah went into de Crescent Café de odder night fo' a feed.

JONES. Well, you got it, didn't you?

SAM. No, sah, Ah didn't.

JONES. Why, what was the difficulty?

SAM. Well, Ah told de waitah Ah wanted some oys-tahs, an' he yelled "One stew!" Ah thought he was talkin' 'bout me, an' Ah wouldn't stan' fo' it. No, sah, not one minute!

JONES. Well, did you clean out the place?

SAM. No, sah. Yo' see, dey jus' natchally set me out on de sidewalk, sah.

JONES. You must have been offended, Sam.

SAM. Ah was. Ah nebber felt so put out in all mah life. (*Pause; SAM whistles.*)

JONES. By the way, Sam, didn't I hear that you sang a bit?

SAM. Yes, sah. An' Ah plays de bass drum, too, sah.

JONES. Well, well, you're some musician, sure. How long has it been troubling you?

SAM. Oh, I showed symptoms ob it at a very early age, sah.

JONES. How was that?

SAM. Well, you see, mah dad was a slave down souf, befo' de war, an' —

JONES. And after the war he was free, eh?

SAM. No, sah, not much he warn't.

JONES. What! You mean to tell me that your father didn't regain his freedom after the Civil War?

SAM. No, sah, arter de war he got married. Den he went to lib on a farm 'longside de Miss'sippi. Well, one

year de ribber went on a rampage, an' we had a big flood. An' our house washed away an' us kids floated down de ribber on de furniture. Mah brudder grabbed de dinin'-room table an' used it fo' a raf'.

JONES. Well, this is all very interesting, but just what has it to do with your precociousness as a musical genius?

SAM. Why, Ah accompanied him on de pianner.

JONES. Well, Sam, if we can get some one to accompany *you* on the piano, you might give us that song you are rehearsing for the Grange entertainment.

*(SAM selects an accompanist from the audience, and as he begins to sing JONES exits. Song need not be coon song. Any popular or topical song will do. After song SAM exits.)*

CURTAIN



## STEP LIVELY

A Comedy in Two Acts

*By Gladys Ruth Bridgman*

Four males, ten females. Scenery, one interior; costumes, modern. Plays two hours. Billings, banker and mill owner, ruined by the war, feigns illness and keeps to his room to avoid explanations. His sister turns up with three daughters, all bringing new complications, and things come pretty swift for Billings and his son Joe. His niece, Jerusha, a born detective, opportunely turns up, however, and does some Sherlock Holmes work on a very interesting and complicated situation, and brings matters to a highly satisfactory conclusion. Very rapid and exciting; can be recommended.

*Price, 25 cents*

### CHARACTERS

JOSEPH BILLINGS, <i>mill owner and President of Benham Trust Co.</i>	GWENDOLYN SMITH, <i>her niece.</i>
JOSEPH BILLINGS, JR., <i>his son.</i>	MARTHA HOLTON, <i>Billings' niece.</i>
THEODORE CUNNINGHAM, <i>his secretary.</i>	LUCILLE LOVELAND, <i>of the "Winniesome Winnie Co."</i>
HORATIUS THIMPLE.	CARRY ARRY.
MARY SMYTHE, <i>Billings' sister.</i>	NORA, <i>the maid.</i>
BEVERLY SMYTHE	JERUSHA BILLINGS.
JULIET SMYTHE	
ROSE-MARIE SMYTHE	

} *her daughters.*

## JOHNNY'S NEW SUIT

A Comedy in Two Acts

*By Mary G. Balch*

Two males, five females. Scenery, interiors; costumes, modern. Plays fifty minutes. Mrs. Larkin tries to make Johnny a new suit to wear at the prize speaking competition, but does not get it further along than basting when the hour arrives. She takes a chance on the basting thread holding, but in the excitement of the occasion the threads break and Johnny's efforts are somewhat complicated. He wins out, however. Howlingly funny and strongly recommended.

*Price, 25 cents*

## DINNER AT SEVEN SHARP

A Comedy in One Act

*By Amabel and Tudor Jenks*

Five males, three females. Scene, an interior; costumes, modern. Plays forty minutes. Beverly, a patent lawyer, custodian of certain papers important to a rival of the electric company that he represents, baffles, after an exciting experience, an emissary of his opponents, who is in his own employ disguised as an English butler. Very interesting and well recommended.

*Price, 25 cents*

# THE MAN WITHOUT A COUNTRY

## An Entertainment in Six Scenes

Freely adapted from Edward Everett Hale's celebrated story  
for present patriotic purposes

*By Gladys Ruth Bridgman*

This version of perhaps the most stimulating piece of fiction in the language calls literally for forty-six male and five female characters, but being presented, necessarily, in six scenes representing six different periods of the history of the United States, a very much smaller number of people may present it by "doubling" many of the parts. Nolan and a few of the other characters appear in all the scenes, but more than two-thirds of the cast do not speak at all, and may appear in scene after scene without change, being mostly in naval uniform. Scenery may be employed if desired, but for use in schools or elsewhere, if preferred, this detail may be simplified greatly or dispensed with altogether, a few simple suggestions in the way of furniture or properties fully answering to direct the mind of the spectator, chiefly concerned with the wonderful patriotic message of the text. The costumes are largely naval uniforms; the time of performance roughly an hour and a half. Strongly recommended for school performance for which use it was expressly adapted.

*Price, 25 cents*

# THE MAN WITHOUT A COUNTRY

## (Tabloid Version)

### An Entertainment in Four Scenes

Condensed from Dr. Hale's well-known story for the use of  
eighth grade pupils in schools

*By Ellen Shyne*

This version of Dr. Hale's narrative has been specially prepared for the use of younger children and has been boiled down to the smallest bulk that will serve to convey its patriotic idea forcibly and intelligibly, playing only about fifteen minutes at most. It was originally given by pupils of the Wollaston School, Quincy, Mass. Nine boys and one girl actually speak lines, and there are a few other necessary silent parts and opportunity for many more to fill the stage and enlarge the picture if that is desired. In this matter the demands of the entertainment are very elastic, fitting it to the conditions of almost any school. Costumes are not needed; simple suggestions in this direction attached to the pupils' ordinary clothing alone being necessary. It may be given on a platform without any scenery at all. Brief and sketchy as it necessarily is, it was found in practice in the original performance to convey the idea competently. In the same volume will be found:

# THE FAIR OF THE PILGRIMS

## An Entertainment for Churches or Societies

*By Fessie A. Kelley*

This consists of full suggestions for an original Church Fair and Sale with complete instructions as to details of costumes, arrangement of booths and all other particulars. Not a stage entertainment. Originally given in Brockton, Mass., under the direction of the author with large financial results.

*Price, both in one volume, 15 cents*



# A COLLEGE MAN

## A Comedy in Four Acts

*By Earl Reed Silvers*

Six males, three females. Scene, an interior; costumes, modern. Plays an hour and a half. Budd Stone, going through college on money supplied at a great sacrifice by his father, has won, in the character of a rich student, the regard of Zelda Saunders. When he is asked to give back the unused balance of this fund to help his devoted father pay the mortgage on the farm, he refuses rather than lose his degree and possibly his girl. The father, attempting to recover the money despite the son's refusal, is taken for a thief, and matters thus come to a climax. All ends well. Very interesting and recommended for college performance.

*Price, 25 cents*

### CHARACTERS

BILL RENDALL, *Sophomore.*

MR. STONE, *Budd's dad.*

PEANUT JONES, *Freshman.*

GERALDINE HARRIS, *aristocrat.*

BUDD STONE, *Junior.*

ZELDA SAUNDERS, *the girl.*

TED WILLIS, *Senior.*

MRS. BROWNLEY, *chaperon.*

PROFESSOR "JOHNNY" MILLER.

### SYNOPSIS

ACT I. A fraternity study. Early afternoon.

ACT II. Evening of the same day.

ACT III. Two-thirty the next morning.

ACT IV. Nine o'clock of the same morning.

# PATRIOTIC SCENES OLD AND NEW

## A Platform Entertainment

*By Elvie Kimball Macoy*

Five males, twenty-four females. Scenery, unimportant; costumes, fancy. Plays twenty minutes at most. Introducing Columbia, Uncle Sam, Spirit of '76, Betsy Ross, Liberty, Barbara Frietchie and other patriotic figures in a series of tableaux accompanied by readings in verse. Very timely and easy to produce.

*Price, 15 cents*

# THE REVEL OF THE YEAR

## An Entertainment in One Act

*By Fessie A. Kelley*

Twenty-two characters, more or less, male and female. Scenery unnecessary; costumes, fancy. Plays forty-five minutes. An entertainment of the twelve months intended to be used in connection with a sale or fair. Very picturesque and easy to get up.

*Price, 15 cents*

## RED CAP

### A Play for Children in Two Acts

*By Mary Willard Keyes*

Five male, ten female characters; some of the parts may be taken by either boys or girls. Scenery natural; if produced indoors, easily arranged or largely dispensed with. Costumes, simple. Plays an hour and a quarter. A very pretty play for children, not at all difficult, wholly suited for performance by Girl Scouts or by summer camping parties. Its very graceful and interesting story inculcates a love of outdoor life and consideration for animals and flowers, but it is never didactic in effect and is always thoroughly entertaining. Alicia and Nancy, rambling upon the mountain on Midsummer Day, are given a glimpse of Fairyland and its secrets and take away from their experience some very valuable lessons. A small royalty of \$5.00 is asked for its performance.

*Price, 25 cents*

#### CHARACTERS

ALICIA, *a girl of fourteen.*

NANCY, *about the same age.*

FATHER MOUNTAIN.

LYCINTHIA, *a water nymph.*

FARAEI, *guardian of the birds.*

DORIAN, *guardian of the little  
wild beasts.*

FUNGUS DOD } *elves.*  
FUNGUS TOD }

DRYAD OF THE BEECH.

DRYAD OF THE WHITE BIRCH.

DRYAD OF THE PINE.

MIRABEL } *flower fairies.*  
BRIAR ROSE }

FIRE SPRITE.

BREEZE.

## DOUBLE-CROSSED

### A Comedy in One Act

*By Charles C. Mather*

Three males, three females. Costumes, modern; scene, an interior. Plays thirty minutes. Mel Treman cannot decide which of two girls he wants to marry, and proposing to both in turn, is surprised to be rejected by both. Before he recovers from the shock, number one telephones that she has changed her mind, and the next mail brings word from the other that she too will be his. How he gets out of it is the story of a very funny play. Highly recommended.

*Price, 15 cents*

## DISPATCHES FROM WASHINGTON

### A Play in One Act

*By Charles C. Mather*

Three males, five females. Costumes of the Revolution; scene, an easy exterior. Plays twenty minutes. Jonathan Fisher, the bearer of dispatches for General Washington, faces capture by the British but is rescued by a clever ruse by five patriotic girls. Can be recommended.

*Price, 15 cents*

# REPRESENTING BARRETT, COX & CO.

A Farce in Three Acts

*By Manley Dana*

Five males, four females. Scenery, a single interior; costumes, modern. Plays an hour and a half. Parts very equal in opportunity; colored comedy character. Recommended for schools. Jack Carter, a salesman, is mistaken by Colonel Reading for his nephew, the Duke of Billsbury, and is entertained in spite of his protests. Jack explains the situation to detective Herbert, who is really a crook seeking a chance to rob the house, and Herbert agrees to help Jack, and incidentally himself, by keeping the real Duke away while Jack woos the Colonel's daughter. The genuine Duke finally gets in, foils the attempt at burglary, and forces an explanation.

*Price, 25 cents*

## CHARACTERS

COLONEL GEORGE READING, *lately retired from the army.*

WILLIAM BURNDETTE, *Duke of Billsbury—his nephew.*

JACK CARTER, *a traveling salesman.*

CHARLES HERBERT, *a confidence man.*

ABNER, *the Readings' colored butler.*

MARJORIE READING, *the Colonel's daughter.*

VIRGINIA CARTER, *Jack's sister.*

MRS. HINDS, *the Readings' housekeeper.*

MAGGIE, *the Readings' maid.*

SCENE.—The Colonel's house, Richmond, Va.

TIME.—September, 1912.

# JACK O' HEARTS

A Comedy in Three Acts

*By Edith M. Burrows*

Four males, four females. Costumes, modern; scenery, a single interior. Plays an hour and a quarter. Parts evenly distributed; an excellent light piece. John Ames, a young clergyman friend of Polly's brother, is mistaken for an expected relative and given by Polly a cousinly kiss. An astonishing number of amusing consequences follow from this mishap. Exceptionally easy, quick in movement and amusing. Recommended.

*Price, 15 cents*

## CHARACTERS

MARY HART, *commonly known as "Polly."*

WINTHROP HART, *her brother.*

DR. HART, *father of Polly and Winthrop.*

MARY ROBINSON, *a friend of Polly's.*

BETTY DWYER, *the girl who lives next door.*

JOHN AMES, *young clergyman friend of Winthrop's.*

JACK BOTSFORD, *an unknown cousin of the Harts'.*

A MAID.

# THE BOY SCOUTS

A Play for Boys in Three Acts

*By Walter Ben Hare*

Twenty males. Scenery, unimportant; costumes, scout and modern. Plays two hours. Worth refuses to vote for Tony as a new scout because the latter is poor, but Tony shows in the end that he is a true scout and wins his election. This simple motive underlies lots of characteristic fun and stunts, and offers as a whole a very vigorous and sympathetic picture of the Boy Scout practices, motives, and ideals. Strongly recommended.

*Price, 25 cents*

## CHARACTERS

STEWART NIPPER, *known as Nip.*

FRED TUCK, *known as Tuck.*

DICK RANDOLPH, *the patrol leader.*

WORTHINGTON LEONARD, *a rich boy.*

TONY ARDIS, *a poor boy.*

JAKIE STEIN, *with business instincts.*

CHUBBY CHILDS, *who don't care if he is fat.*

WATERMELON JACKSON, *a lazy coon.*

MRS. WATERMELON JACKSON, *and her seven little coons. (May be omitted.)*

LIPPY SCUDDER, *who thinks he's a hero.*

BUB WALDRON, *going on seven.*

JACK HALL, *assistant patrol leader.*

PLUPY HIGGINS, *who likes to study.*

LEE WALDRON, *some athlete.*

TOM REDWAY, *who plays the piano.*

SHORTY, HARRY, CHARLEY, WILL and FRANK, *other Boy Scouts.*

## SYNOPSIS

ACT I.—The meeting of the Boy Scouts of America. Nip and Tuck.

ACT II.—A rehearsal in the gym. The stunts of the Scouts.

ACT III.—Same as Act I. Swearing in the new tenderfoot.

# AUNT ABIGAIL AND THE BOYS

A Farce in One Act

*By Lillie Fuller Merriam*

Nine males, two females. Scene, an interior; costumes, modern. Plays one hour. Aunt Abigail, who hates boys, visits Gerald in college and finding him dressed in female costume for theatricals takes him for his sister Geraldine. Things are badly mixed up when his friends turn up and see the situation, but in the end Aunty is wholly cured of her dislike for the "boys." Lively and amusing; recommended for schools.

*Price, 15 cents*

# Plays and Novelties That Have Been "Winners"

	Males	Females	Time	Price	Royalty
The Americana		11	1½ hrs.	25c	Free
Anita's Trial		11	2 "	25c	"
Art Clubs are Trumps		12	½ "	25c	"
Behind the Scenes		12	1½ "	25c	"
The Camp Fire Girls		15	2 "	25c	"
A Case for Sherlock Holmes		10	1½ "	25c	"
The Farmerette		7	2 "	25c	"
Getting the Range		8	½ "	25c	"
Her First Assignment		10	1 "	15c	"
Hitty's Service Flag		11	1¼ "	25c	"
Joint Owners in Spain		4	½ "	25c	\$5.00
A King's Daughter		11	2 "	25c	Free
The Knitting Club Meets		9	½ "	25c	"
A Lady to Call		3	½ "	15c	"
Leave it to Polly		11	1½ "	25c	"
The Minute Man		13	1½ "	25c	"
Miss Fearless & Co.		10	2 "	25c	"
A Modern Cinderella		16	1½ "	25c	"
Moth-Balls		3	½ "	25c	"
Rebecca's Triumph		16	2 "	25c	"
The Thirteenth Star		9	1½ "	25c	"
Twelve Old Maids		15	1 "	25c	"
An Awkward Squad	8		¼ "	15c	"
The Blow-Up of Algernon Blow	8		½ "	15c	"
The Boy Scouts	20		2 "	25c	"
A Close Shave	6		½ "	15c	"
The First National Boot	7	2	1 "	15c	"
A Half-Back's Interference	10		¾ "	15c	"
His Father's Son	14		1¾ "	25c	"
The Man With the Nose	8		¾ "	15c	"
On the Quiet	12		1½ "	25c	"
The People's Money	11		1¾ "	25c	"
A Regular Rah! Rah! Boy	14		1¾ "	25c	"
A Regular Scream	11		1¾ "	25c	"
Schmerecase in School	9		1 "	15c	"
The Scoutmaster	10		2 "	25c	"
The Tramps' Convention	17		1½ "	25c	"
The Turn in the Road	9		1½ "	15c	"
Wanted—A Pitcher	11		½ "	15c	"
What They Did for Jenkins	14		2 "	25c	"
Aunt Jerusba's Quilting Party	4	12	1¼ "	25c	"
The District School at Blueberry Corners	12	17	1 "	25c	"
The Emigrants' Party	24	10	1 "	25c	"
Miss Prim's Kindergarten	10	11	1½ "	25c	"
A Pageant of History	Any number	2	" "	25c	"
The Revel of the Year	"	"	¾ "	15c	"
Scenes in the Union Depot	"	"	1 "	25c	"
Taking the Census in Bingville	14	8	1½ "	25c	"
The Village Post-Office	22	20	2 "	25c	"
Women in War		11	½ "	15c	"

BAKER, 5 Hamilton Place, Boston, Mass.





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## Plays for Colleges and High

	Males	Females	Time		
The Air Spy	12	4	1 1/2 hrs.	25c	Special
Bachelor Hall	8	4	2 "	25c	\$5.00
The College Chap	11	7	2 1/2 "	25c	Free
The Colonel's Maid	6	3	2 "	25c	"
Daddy	4	4	1 1/2 "	25c	"
The Deacon's Second Wife	6	6	2 1/2 "	25c	"
The District Attorney	10	6	2 "	25c	"
The Dutch Detective	5	5	2 "	25c	"
An Easy Mark	5	2	1/2 "	15c	"
The Elopement of Ellen	4	3	2 "	25c	"
Engaged by Wednesday	5	11	1 1/2 "	25c	"
The Farmerette		7	2 "	25c	"
For One Night Only	5	4	2 "	15c	"
Hamilton	11	5	2 "	50c	Special
Higbee of Harvard	5	4	2 "	15c	Free
Hitty's Service Flag		11	1 1/4 "	25c	"
The Hoodoo	6	12	2 "	25c	"
The Hurdy Gurdy Girl	9	9	2 "	25c	"
Katy Did	4	8	1 1/2 "	25c	"
Let's Get Married	3	5	2 "	50c	Special
London Assurance	10	3	2 "	15c	Free
Lost a Chaperon	6	9	2 "	25c	"
The Man from Brandon	3	4	1/2 "	15c	"
The Man Who Went	7	3	2 1/2 "	25c	Special
The Man Without a Country	46	5	1 1/2 "	25c	Free
Master Pierre Patelin	4	1	1 1/2 "	50c	"
Me and Otis	5	4	2 "	15c	"
The Minute Man		13	1 1/2 "	25c	"
Mose	11	10	1 1/2 "	15c	"
Mr. Bob	3	4	1 1/2 "	15c	"
Mrs. Briggs of the Poultry Yard	4	7	2 "	25c	"
Nathan Hale	15	4	2 1/2 "	50c	\$10.00
Nephew or Uncle	8	3	2 "	25c	Free
Professor Pepp	8	8	2 1/2 "	25c	"
A Regiment of Two	6	4	2 "	25c	"
The Revenge of Shari-Hot-Su	3	4	1 1/2 "	15c	"
The Rivals	9	5	2 1/2 "	15c	"
The Romancers	5	1	2 "	25c	"
The Rose and the Ring	16	5	1 3/4 "	25c	"
Sally Lunn	3	4	1 1/2 "	25c	"
The School for Scandal	12	4	2 1/2 "	15c	"
She Stoops to Conquer	15	4	2 1/2 "	15c	"
Step Lively	4	10	2 "	25c	"
The Submarine Shell	7	4	2 "	25c	Special
The Thirteenth Star		9	1 1/2 "	25c	Free
The Time of His Life	6	3	2 1/2 "	25c	"
Tommy's Wife	3	5	1 1/2 "	25c	"
The Twig of Thorn	6	7	1 1/2 "	60c	"

For "special" royalties, see catalogue descriptions for detailed information.

BAKER, 5 Hamilton Place, Boston, Mass.